DOCUMENT RESUME

ED 363 875 CS 214 096

AUTHOR Ehrich, William E.
TITLE African-American Detective Fiction Writers, Heroes, and Heroines.
PUB DATE Nov 93
NOTE 18p.; Paper presented at the Annual Fall Language Arts Conference (Bloomington, IN, November 1993).
PUB TYPE Speeches/Conference Papers (150) -- Reference Materials - Bibliographies (131) -- Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Authors; *Blacks; Higher Education; Literary Genres; *Novels; Popular Culture; Twentieth Century Literature
IDENTIFIERS *African Americans; *Detective Stories; Heroes; Heroines

ABSTRACT

Noting that the first adult fiction detective novel by an African-American was published in 1932, this bibliography lists and discusses 72 novels either written by African-Americans or featuring African-American detectives. The bibliography is divided into four sections: the first section discusses detective fiction written by African-American men; the second section contains information concerning detective novels published in the early 1990s by three African-American women (the first such published) and a crime novel by an African-American woman; the third section contains novels by three prominent white writers of detective fiction who introduced African-American detectives in some of their work; and the fourth section contains novels by two white writers who added African-American detectives in some of their series that originated with only white male detectives. The bibliography includes biographical information about the novelists. End notes (listing sources of information for each of the 19 novelists) are attached. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

William E. Ehrich

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
W. Ehrich
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ED 363 875

CS214056

AFRICAN-AMERICAN DETECTIVE FICTION WRITERS, HEROES, AND HEROINES

Compiler's Notes:

In 1990, Walter Mosley's first novel about Easy Rawlins, DEVIL IN A BLUE DRESS, was published. It was followed in 1991 by A RED DEATH, and WHITE BUTTERFLY in 1992. These three detective novels placed Mr. Mosley, an African-American writer, among the leaders in this genre. At about the same time, the first detective novels by African-American women were being published. It is time to make the public aware of this rich vein of American literature.

When this bibliography was in the initial thinking stage, the words "twentieth century" were to appear at the beginning of the title. That became unnecessary when the author found that the first adult fiction detective novel by an African-American was published in 1932. As late as 1988, Maureen Reddy could write in her book, SISTERS IN CRIME: FEMINISM AND THE CRIME NOVEL, that there were no African-American women writing detective fiction for the adult market. This bibliography will discuss the works of four African-American women whose novels began appearing in bookstores in 1992. Before these works appeared with

African-American women detectives, the only detective fiction with a minority woman detective was in books by Marcia Muller, who wrote about a Chicano woman detective in THE TREE OF DEATH (1983), LEGEND OF THE SLAIN SOLDIERS (1985), AND BEYOND THE GRAVE (1986), the last with Bill Pronzini.

WEBSTER'S NEW WORLD ENCYCLOPEDIA (1993) offers this definition for Detective Fiction: "...novel or short story in which a mystery is solved mainly by the action of a professional or amateur detective." This definition has been used as a benchmark in tracking down the authors and novels that appear in this bibliography. Unless noted, all books discussed herein will be novels designed for an adult audience.

This paper will be divided into four sections. In the first section, detective fiction written by African-American men will be discussed. These novels include the earliest example of a detective novel by an African-American. The writers will be listed in chronological order, based on the publication of their books that are germain to this paper.

The second section will contain information concerning detective novels recently published by three African-American women. A novel by a writer named Yolanda Joe will also be discussed. Her work doesn't fall clearly into the detective fiction genre, but it is a crime novel.

The third section will contain novels by three prominent white writers of detective fiction who introduced

African-American detectives in some of their work. Note will be made of a recent article in ARMCHAIR DETECTIVE (Fall, 1993) that was critical of the handling of African-American heroes by two of these writers. This section will also contain information about a white writer who wrote a trilogy during the 1960's with a gay black police detective as the hero.

The fourth section will contain novels by two white writers of detective fiction who have added African-American detectives in some of their recent series that originated with only white male detectives. One of these additional detectives is a woman who works with a white male detective and is his lover.

Each novelist's relevant detective fiction will be listed, with the year published and the publishing house that originally printed the work. In the case of one writer, some note will be made of his French publisher, since he did most of his writing in Paris.

The first novels featuring a minority detective written and published in this country were by Earl Derr Biggers and featured the famous Charlie Chan. The initial Charlie Chan novel, THE HOUSE WITHOUT A KEY, was published in 1925. Seven years later, the first African-American detective novel was published. The initial section of this bibliography will begin with that work.

African-American Detective Fiction Writers (Male):

1. Rudolph Fisher was born in 1897 in Washington, D.C., educated at Brown University, and spent most of his adult life in Harlem. He died in 1934 of a chronic intestinal ailment. He wrote one short story using the same detective after the publication of his only detective novel, THE CONJURE-MAN DIES. In this novel he introduced an amateur detective, Dr. John Archer. THE CONJURE-MAN DIES involved the death of a native African king who settled in Harlem and became a fortune teller, a "conjure man." Dr. Archer solved the crime and brought the killer to justice.

In 1926, Walter Adolphe Roberts published a detective novel titled THE HAUNTING HAND. Roberts was born and raised in Jamaica. He came to this country in his late teens and worked as a newspaper reporter for many years. THE HAUNTING HAND, along with a few other of his works, could be considered detective fiction, but seemed to be aimed at younger readers.

THE CONJURE-MAN DIES, New York: Covici, Friede, 1932.

2. Chester Himes was born in Jefferson City, Missouri in 1909. The son of school teachers, he attended The Ohio State University for two years. At the age of nineteen, he was convicted of armed robbery and sent to prison for seven and a half years. He started to write while in prison. Himes didn't begin to write detective novels until he was almost fifty. At that point in his life, he was living in Paris. In his detective novels, placed in Harlem, he introduced two police detectives, Grave Digger Jones and Coffin Ed Johnson. When films of two of Himes' works were brought to the screen ("Cotton Comes to Harlem," United Artists, 1970, and "Come Back, Charlestown Blue," Warner Brothers, 1972), Sidney Poitier and Godfrey Cambridge played these characters. Himes died in Moraira, Spain in 1984 of Parkinson's Disease.

In his book, TWO GUNS FROM HARLEM: THE DETECTIVE FICTION OF CHESTER HIMES (1989), Robert E. Skinner wrote: "Himes was an unusual and talented man. He was also angry and embittered, but these emotions tended to enhance his talent rather than reduce it. His entry in the field of crime writing was an auspicious one and from an historical point of view an important one. He infused a tired genre with new life and undoubtedly provided the impetus for many future writers to approach the hard-boiled story from a fresh and bold perspective."

Himes wrote the first one hundred and fifty pages of a book titled PLAN B. It was not finished in his lifetime. In it, his two famous fictional detectives die. Perhaps Himes could not bring himself to complete this novel. It was recently completed and edited. The citation appears below.

In 1987, a Ghanian journalist living in Paris, Njami Simon, wrote a book titled COFFIN & CO. It is about the two detectives in Himes' novels and tells about a foiled plot to kill them. The book was translated into English by Marlene Raderman. It was published in this country by Black Lizard Books.

A RAGE IN HARLEM, New York: Avon, 1965 (first published as LA REINE DES POMMES, Paris: Gallimard, 1958).

THE REAL COOL KILLERS, New York: Avon, 1965 (first published as IL PLEUT DES COUPS DURS, Paris: Gallimard, 1958).

THE CRAZY KILL, New York: Avon, 1959.

ALL SHOT UP, New York: Avon, 1960.

THE BIG GOLD DREAM, New York: Avon, 1960.

COTTON COMES TO HARLEM, New York: Putnam, 1965 (first published as RETOUR EN AFRIQUE, Paris: Plon, 1964).

THE HEAT'S ON, New York: Putnam, 1966 (published as COME BACK, CHARLESTOWN BLUE, New York: Berkley, 1970).

BLIND MAN WITH A PISTOL, New York: Morrow, 1969 (published as HOT DAY, HOT NIGHT, New York: Dell, 1970).

PLAN B, edited with an introduction by Michel Fabre and Robert E. Skinner, Jackson, Mississippi: University Press of Mississippi, 1993.

Note: While his novels do not fit the definition of detective fiction noted earlier, the crime novels of Donald Goines need to be mentioned, since he is probably the African-American crime novelist with the largest number of volumes sold. More than five million copies of his novels, all published by Holloway House in Los Angeles, have been sold. He was murdered in Detroit in 1974. All sixteen of his novels are still in print.

Goines died at the age of thirty-six. He had enlisted in the Army and became a heroin addict in Korea. He served seven prison terms and started writing while incarcerated. His literary career spanned just over five years. He had been a pimp, a robber, a smuggler, and a junkie. His first novel, published by Holloway House in 1971, was titled, DOPEFIEND; THE STORY OF A BLACK JUNKIE. In his August 4, 1987 article in the VILLAGE VOICE, Michael Covino stated, "All those (other black) writers, no matter how well they dealt with black experience, appealed largely to an educated, middle-class, largely white readership. They brought news of one place to the residents of another.

Goines' novels, on the other hand, are written from ground zero. They are almost unbearable. It is not the educated voice of a writer who has, so to speak, risen above his background; rather, it is the voice of the ghetto itself." Eddie Stone's DONALD WRITES NO MORE, published by Holloway House in 1974 and still in print, gives an excellent picture of Donald Goines, his life and his work.

3. Soon after Ernest Himes started writing detective novels, Ishmael Reed, a novelist, poet, playwright, and teacher, wrote two rather interesting books with PaPa LaBas as the detective. The books were MUMBO JUMBO and THE LAST DAYS OF LOUISIANA RED. In these novels, Reed used language and beliefs of African-American folk cultures in weaving his stories through New Orleans of the 1920's. The religion of Hoodoo plays a major role in the books. Hoodoo was a syncretic religion. It absorbed parts of various West African religions as it was formed. Louisiana Red is the Hoodoo name for all that is evil.

MUMBO JUMBO, New York: Doubleday, 1972.

THE LAST DAYS OF LOUISIANA RED, New York: Random House, 1974.

4. Easy Rawlins, the hero in Walter Mosley's three novels, lived in Los Angeles. He moved from Texas after World War II in search of work. The first book, DEVIL IN A BLUE DRESS (1990), takes place in the late nineteen forties. Time passes as the books evolve. The fourth novel, BLACK BETTY, is due to be published in 1994. Mosley grew up in Los Angeles, then moved to Vermont. He now lives and writes in New York City. He was a computer programmer before becoming a writer. The novels about Easy Rawlins reflect on the experiences of African-Americans in Los Angeles during an extended period of time.

In a recent interview in THE ARMCHAIR DETECTIVE, Mosley spoke about Easy Rawlins and his place in the first book in the series, DEVIL IN A BLUE DRESS: "All of these very poor people from the Deep South, had left the South, which was even worse than the war, and had come to LA. This was a time of absolute possibility. We were going to make it, But there were built-in problems. There was the racism of the world around them and the limitations in themselves that they were carrying with them. That's how I went with Easy. I wanted to talk about him as this incredible, complex psyche who comes out of the Deep South into LA with all of these hopes and aspirations and what he can and cannot do for both external and internal reasons."

BLACK BETTY will take place in 1956. Based on the popularity of his work, Mosley will soon overtake Donald

Goins as the African-American crime fiction writer with the largest number of books sold.

DEVIL IN A BLUE DRESS, New York: Norton, 1990.

THE RED DEATH, New York: Norton, 1991.

WHITE BUTTERFLY, New York: Norton, 1992.

5. Gar Anthony Haywood lives in, and writes about, Los Angeles. His hero is a private investigator named Aaron Gunner. Gunner has appeared in three books, the latest of which is YOU CAN DIE TRYING, published in 1993. The initial book in the series, FEAR OF THE DARK, won the St. Martin's Press/Best First Private Eye Novel contest in 1987. Haywood is a computer technician and graphic designer. Haywood's novels have yet to reach a large audience.

FEAR OF THE DARK, New York: St. Martin's Press, 1987.

NOT LONG FOR THIS WORLD, New York: St. Martin's Press, .

YOU CAN DIE TRYING, New York: St. Martin's Press, 1993.

African-American Detective Fiction Writers (Female):

(Note: Nikki Baker's first detective novel was published in 1991. Two of the following writers had their first detective novels published in 1992, so they will be presented in alphabetical order, followed by a brief note about a crime novel written by Yolanda Joe.)

1. Nikki Baker was born in Greene County, Ohio in 1962. She received a BS degree from Purdue University and an MBA from the University of Chicago. She is a financial analyst and lives in Chicago. All three of her detective novels, featuring a character named Virginia Kelly, center around lesbian relationships.

IN THE GAME, Tallahassee, Florida: Naiad Press, 1991.

THE LAVENDER HOUSE MURDER, Tallahassee: Naiad, 1992.

LONG GOODBYES, Tallahassee: Naiad, 1993.

2. Eleanor Taylor Bland's first novel, DEAD TIME, was published in 1992. It is now available in paperback through Signet. In it she introduced Marti MacAlister, a former Chicago homicide detective. MacAlister has recently moved to Lincoln Prairie and has joined its police force. The

second novel, SLOW BURN, was introduced in 1993. Bland lives in Waukegan, Illinois.

DEAD TIME, New York: St. Martin's Press, 1992.

SLOW BURN, New York: St. Martin's Press, 1993.

3. Barbara Neely has moved recently to Boston. When St. Martin's Press (New York) published her book about Blanche, they made it sound like she was the first black woman to solve crimes in detective fiction. The St. Martin's people must have overlooked the work of Nikki Baker. In the Book Review section of the December, 1992 edition of THE PROGRESSIVE, Linda Rocawich wrote of Neely, "...(she is) a keen observer of life, especially of what goes on between poor black people and the well-to-do white people who use them and employ them without knowing anything about them." In the Fall, 1993 issue of THE ARMCHAIR DETECTIVE, reviewer Marvin Lachman provided a lukewarm look at BLANCHE ON THE LAM, "Finally, a scarcely believable confession by the killer ends a disappointing start to a series which may get better if the author doesn't try to exact reparations from readers of escape fiction for past injustices against blacks." Neely is now at work on the second book in the series.

BLANCHE ON THE LAM, New York: St. Martin's Press, 1992.

Miscellaneous: Yolanda Joe, an African-American newswriter for WBBM-TV in Chicago, is a graduate of Yale and Columbia Universities. She lives and works in Chicago. Her first novel, FALLING LEAVES OF IVY, tells of a secret shared by four friends that leads to the murder of one of them. The book was published in 1992 by Longmeadow Press of Stamford, Connecticut. Ms. Joe is now at work on a second book.

White Writers With African-American Heroes:

1. Ed Lacy was a pseudonym for a magazine writer named Leonard S. Zinberg. He also wrote under the name of Steve April. He was born in New York City in 1911 and died in 1968. Lacy wrote four novels with African-American heroes. The first two featured a postal worker turned detective named Touissaint M. Moore. His nickname in the books was Touie. Lacy then featured an African-American police detective in two books written near the time of his death. The detective's name was Lee Hayes. Most of Lacy's novels sold as paperback originals and are not easy to find. His

first novel featuring Touissant Moore, ROOM TO SWING, won an Edgar Award.

ROOM TO SWING, New York: Harper, 1957.

MOMENT OF TRUTH, New York: Lancer, 1964.

HARLEM UNDERGROUND, New York: Pyramid, 1965.

IN BLACK AND WHITEY, New York: Lancer, 1967.

2. John Ball was born in Schenectady, New York in 1911. He was educated at Carroll College in Wisconsin. He wrote twenty-nine books, edited two others, and had over four hundred magazine articles published. Seven of his books, starting with IN THE HEAT OF THE NIGHT, concerned an African-American detective named Virgil Tibbs. Tibbs was a college educated homicide detective in the Pasadena Police Department. The actor Sidney Poitier starred in three motion pictures as Virgil Tibbs for United Artists.

IN THE HEAT OF THE NIGHT, New York: Harper, 1965.

THE COOL COTTONTAIL, New York: Harper, 1966.

JOHNNY GET YOUR GUN, Boston: Little, Brown, 1969.

FIVE PIECES OF JADE, Boston: Little, Brown, 1972.

THE EYES OF BUDDHA, Boston: Little, Brown, 1976.

THEN CAME VIOLENCE, New York: Doubleday, 1980.

SINGAPORE, New York: Dodd, Mead, 1986.

3. George Baxt was born in Brooklyn in 1923. He was educated at City College of New York and Brooklyn College. He wrote a trilogy concerned with the cases of a police detective named Pharoah Love. The books take a guided tour through the homosexual underground of New York City. Although they did not originally publish his work, the trilogy was most recently re-published by International Polygonics.

A QUEER KIND OF DEATH, New York: Simon and Schuster, 1966.

SWING LOW, SWEET HARRIET, New York: Simon and Schuster, 1967.

TOPSY AND EVIL, New York: Simon and Schuster, 1968.

4. Ernest Tidyman, a newspaperman from Cleveland, wrote seven novels about a private detective from Harlem named John Shaft. Richard Roundtree played the character in three motion pictures. Tidyman won the NAACP Image Award in 1971 for SHAFT. He also wrote the scripts for two successful motion pictures "The French Connection" (1971), and "High Plains Drifter" (1973).

SHAFT, New York: Macmillan, 1970.

SHAFT AMONG THE JEWS, New York: Dial Press, 1972.

SHAFT'S BIG SCORE, New York: Bantam, 1972.

SHAFT HAS A BALL, New York: Bantam, 1973.

GOODBYE, MR. SHAFT, New York: Dial Press, 1973.

SHAFT'S CARNIVAL OF KILLERS, New York: Bantam, 1974.

THE LAST SHAFT, London: Weidenfeld and Nicoson, 1975.

5. Kenn Davis was born in 1932 in Salinas, California and educated at San Francisco City College and San Francisco Art Institute. Aside from writing eight detective novels featuring Carver Bascombe, an African-American lawyer/detective, Davis is an artist whose works have been shown frequently. Like the author, Carver Bascombe is interested in art in many forms. Through hard work and long hours the fictional attorney gained a formal education while working as a detective. The novels are all set in the San Francisco area.

THE DARK SIDE, New York: Avon, 1976.

THE FORZA TRAP, New York: Avon, 1979.

WORDS CAN KILL, New York: Fawcett, 1984.

MELTING POINT, New York: Fawcett, 1984.

NIJINSKY IS DEAD, New York: Fawcett, 1987.

AS OCTOBER DIES, New York: Fawcett, 1987.

ACTS OF HOMICIDE, New York: Fawcett, 1989.

BLOOD OF POETS, New York: Fawcett, 1990.

6. James Sallis shares the milieu of New Orleans with another writer of detective fiction, James Lee Burke. One of the differences is that Burke's Dave Robicheaux is white and Sallis' Lew Griffin is African-American. Sallis

published his first novel with Griffin as the hero in 1992. It was titled THE LONG-LEGGED FLY. In 1993, Sallis came out with MOTH. Sallis dedicated this book to Chester Himes. Sallis discovered Himes' work while in Paris and read the French editions. Both of the novels take place in New Orleans, though Griffin must wander from the city in MOTH. Sallis was born in Helena, Arkansas in 1944. He was educated at Tulane University and lives in New Orleans. He is also a poet and short story writer. He has written some science fiction.

THE LONG-LEGGED FLY, New York: Carroll and Graf, 1992

MOTH, New York, Carroll and Graf, 1993.

Max Allan Collins has been writing novels for over fifteen years, and has just released an historical detective novel featuring an African-American detective. Collins is probably best known as the writer, since 1977, of the Dick Tracy comic series. Collins was born in Muscatine, Iowa in 1948, where he still lives. He was educated at the University of Iowa. In 1987, he published the first in his "Elliott Ness" historical series of novels, titled, THE DARK CITY. The latest book in the series, MURDER BY THE NUMBERS, features an African-American Cleveland police detective named Toussaint Johnson. The time is 1938. Elliott Ness is the Director of Public Safety. The novel is based on actual criminal activity in Cleveland in the late 1930's, when African-American gangs battled the Mafia for control of the numbers rackets.

MURDER BY THE NUMBERS, New York, St. Martin's Press, 1993.

Note: In the Fall, 1993 issue of ARMCHAIR DETECTIVE, Aya de Leon wrote an article entitled, "The Black Detective in the White Mind." In it, de Leon was very critical of the works of John Ball and Ernest Tidyman. She wrote, "Virgil Tibbs and John Shaft are not Black heroes. Creating a man and coloring him brown does not make him a Black man; putting a badge or a private detective's license into his hand does not make him a hero. Due to each author's inability to provide his protagonist with an authentic Black consciousness, Tibbs and Shaft are consigned to be Black stereotypes in the white mind, and the narrative voice and gaze of the books remains white."

Two African-American Protagonists Added to Assist White Fictional Detectives:

1. Robert B. Parker's first Spenser novel, THE GODWULF MANUSCRIPT, was published in 1974. Spenser is a private

detective, living in Boston, who is the possessor of a quick wit, quick fists, the culinary skills of a chef at a four star restaurant, and the largely self-taught vocabulary of an English professor (Parker's former occupation). In the fourth novel in the series, PROMISED LAND (1976), Parker introduced a character named Hawk, an African-American enforcer who worked for the highest bidder. He and Spenser, both former prize fighters, had been acquainted at an earlier time. Since his introduction, Hawk has played a large role in almost all of the novels of the Spenser series, although the latest, PAPER DOLL (1993), offers him what seems to be no more than an obligatory walk-on appearance. A television series, starring Robert Urich as Spenser and Avery Fisher as Hawk, ran in the late nineteen eighties, followed by a short run for a series simply called "Hawk." The list of Spenser novels will only include those with Hawk as a character.

PROMISED LAND, Boston: Houghton Mifflin, 1976.

THE JUDAS GOAT, Boston: Houghton Mifflin, 1978.

LOOKING FOR RACHEL WALLACE, New York: Delacorte, 1980.

A SAVAGE PLACE, New York: Delacorte, 1981.

EARLY AUTUMN, New York: Delacorte, 1981.

CEREMONY, New York: Delacorte, 1982.

THE WIDENING GYRE, New York: Delacorte, 1983.

VALEDICTION, New York, Delacorte, 1985.

A CATSKILL EAGLE, New York: Delacorte, 1985.

TAMING A SEA-HORSE, New York: Delacorte, 1986.

PALE KINGS AND PRINCES, New York: Delacorte, 1987.

CRIMSON JOY, New York: Delacorte, 1988.

PLAYMATES, New York: Putnam, 1989.

STARDUST, New York: Putnam, 1990.

PASTIME, New York: Putnam, 1991.

DOUBLE DEUCE, New York: Putnam, 1992.

PAPER DOLL, New York: Putnam, 1993.

2. John Lutz has written many detective novels and short stories. He was born in Dallas, Texas in 1939, and now lives in the St. Louis area. He published the first book in the Fred Carver series, TROPICAL HEAT, in 1986. Carver is a former Orlando, Florida policeman, now disabled because of a gunshot wound to the knee. He works as a private investigator. He walks with a cane. In the latest Fred Carver mystery (SPARK, 1993), the detective is living with Beth Jackson, a beautiful African-American woman he saved from a homicidal drug dealer husband in HOT (1992). She now helps Carver as he solves crimes. The only Fred Carver novels listed below are the ones with Beth Jackson as a pivital character.

HOT, New York: H. Holt and Co., 1992.

SPARK, New York: H. Holt and Co., 1993.

Author's Final Note:

As is obvious from the listing of detective fiction novels by and about African-Americans, this bibliography will doubtless expand quickly in the next few years. The number of African-American writers working in this genre will continue to grow. It is the author's hope that an update will be necessary very soon.

William E. Ehrich
Bloomington, Indiana
December, 1993

END NOTES

The names of the nineteen novelists noted in the bibliography will be listed in the order in which they appeared. After each name, sources of information will be listed in alphabetical order.

Rudolph Fisher:

CONTEMPORARY AUTHORS, NEW REVISION SERIES, Volume 22, ed. by Deborah A. Straub, Detroit: Gale Research,

The author is indebted to Jane Ellen Syrk, owner of Murder and Mayhem Bookstore in Indianapolis for her help in finding a copy of THE CONJURE MAN DIES.

Chester Himes:

CONTEMPORARY AUTHORS, NEW REVISION SERIES, Volume 22, edited by Deborah A. Straub, Detroit: Gale Research, 1988, pp. 195-198.

Skinner, Robert E., TWO GUNS FROM HARLEM: THE DETECTIVE FICTION OF CHESTER HIMES, Bowling Green, Ohio: Bowling Green State University Press, 1989.

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, edited by John M. Reilly, New York: St. Martin's Press, 1980, pp. 778-780.

Ishmael Reed:

CONTEMPORARY AUTHORS, NEW REVISION SERIES, Volume 25, edited by Hal May and Deborah Straub, Detroit, Gale Research, 1989.

De Filippo, Bernard J. HOODOO, VOODOO, AND CONJURE: THE NOVELS OF ISHMAEL REED, a doctoral dissertation submitted to Carnegie-Mellon University, 1989.

Magill, Frank L., editor. MASTERPIECES OF AFRICAN-AMERICAN LITERATURE, New York: Harper Collins, 1992.

Shadle, Mark Francis. MUMBO JUMBO GUMBO WORKS, THE KALEIDOSCOPIC FICTION OF ISHMAEL REED, a doctoral dissertation submitted to the University of Iowa, 1984.

Walter Mosley:

Silet, Charles L. P., "The Other Side of Those Mean Streets," THE ARMCHAIR DETECTIVE, Fall, 1993, pp. 8-16.

Gar Anthony Haywood:

Other than the liner notes to his novels, the author is again indebted to Jane Ellen Syrk for information concerning this author.

Nikki Baker:

CONTEMPORARY AUTHORS, Volume 137, edited by Susan M. Trosky and Donna Ellendorf, Detroit: Gale Research, 1992.

Eleanor Taylor Bland:

Notes in CLUES OF MYSTERY WRITERS OF AMERICA, MIDWEST CHAPTER, December, 1993, p.3.

Other than the liner notes to her two novels, the author is indebted to Jamie Agnew, owner of Aunt Agatha's Bookstore in Ann Arbor, Michigan for information about Ms. Bland.

Barbara Neely:

Lachman, Marvin, "Original Sins," THE ARMCHAIR DETECTIVE, Fall, 1993, p. 44.

Rocawich, Linda, "Year End Book Reviews," THE PROGRESSIVE, December, 1992, p. 40.

Yolanda Joe:

Information on the dust jacket of her novel.

Ed Lacy:

Niebuhr, Gary Warren. A READER'S GUIDE TO THE PRIVATE EYE NOVEL, New York: G. K. Hall and Company, 1993.

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, Third Edition, edited by Lesley Henderson, Chicago: St. James Press, 1991, pp. 647-649.

The author is indebted to Robert E. Skinner, Director of the Library of Xavier University, New Orleans, for informing him about the writings of Ed Lacy.

John Ball:

de Leon, Aya, "The Black Detective in the White Mind: John Ball's Virgil Tibbs and Ernest Tidyman's John Shaft," THE ARMCHAIR DETECTIVE, Fall, 1993.

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, edited by John M. Reilly, New York: St. Martin's Press, 1980, pp. 70-73.

George Baxt:

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, edited by John M. Reilly, New York: St. Martin's Press, 1980, pp. 84-85.

The author is indebted to Teresa Y. Neely, Business Librarian, Colorado State University, Ft. Collins, Colorado, for responding to a question on Internet that led to the source listed above.

The author is also indebted to Jamie Agnew, owner of Aunt Agatha's Bookstore in Ann Arbor, Michigan for talking about George Baxt and his detective, Pharoah Love. As an aside, in the third book of the trilogy, TOPSY AND EVIL, the detective underwent a sex change operation.

Ernest Tidyman:

CONTEMPORARY AUTHORS, NEW REVISION SERIES, edited by Hal May and James G. Lesniak, Detroit: Gale Research, 1990.

de Leon, Aya, "The Black Detective in the White Mind: John Ball's Virgil Tibbs and Ernest Tidyman's John Shaft," THE ARMCHAIR DETECTIVE, Fall, 1993.

Kenn Davis:

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, Third Edition, edited by Lesley Henderson, Chicago; St. James Press, 1991. (The citation on Kenn Davis in this volume was written by Richard G. LaPorte, owner of the Silver Door Mystery Bookstore in Redondo Beach, California. The author spoke with Mrs. LaPorte about the citation and about Kenn Davis.

James Sallis:

The author is indebted to Robert E. Skinner, Director of the Library of Xavier University, New Orleans, for his information concerning Mr. Sallis and his work.

CONTEMPORARY AUTHORS, FIRST REVISION, Volumes 33-36, edited by Ann Evory, Detroit: Gale Research, 1973, p. 641.

Max Allan Collins

CONTEMPORARY AUTHORS, NEW RIVISION SERIES, Volume 27, edited by Hal May and James G. Lesniak, Detroit: Gale Research, 1989.

Lachman, Marvin. A READER'S GUIDE TO THE AMERICAN NOVEL OF DETECTION, New York: G. K. Hall and Company, 1993, pp. 57-58.

Robert B. Parker:

CONTEMPORARY AUTHORS, NEW REVISION SERIES, edited by Hal May and James G. Lesniak, Detroit: Gale Research, 1989.

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, edited by John M. Reilly, New York: St. Martin's Press, 1980.

John Lutz:

TWENTIETH CENTURY CRIME AND MYSTERY WRITERS, Third Edition, edited by Lesley Henderson, Chicago: St. James Press, 1991.